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PRACTICAL.

VOCAL EXECUTION.

EXPRESSION. In the first number of the present volume we spoke of variations from the strict time of a movement, as under certain favorable circumstances, highly conducive to musical expression. This thing of course requires skillful management; and is in its result very different from what is called *bad time*, in performances. Perhaps there are as yet, but few examples in the American churches where such variations have been wholly successful; and in many cases, even in connection with some measure of professional talent, they have been sufficiently disastrous in their influence, to deter most from following so dangerous a precedent. Still, there is great power in these variations under skillful management; and we were unwilling therefore, to pass them over without a full discussion.

But whether the time be thus varied or not; there is much in the *general character* of a movement that needs to be taken into consideration; and this is properly, the next object which claims our attention.

Subjects that are contemplative or pathetic, require for the most part a slow movement. Words that are deeply solemn, will admit of no other than a slow enunciation. But subjects of a narrative, descriptive, joyous, or spirited character, demand a movement of a corresponding nature. Tumultuous emotions, require, also, some rapidity of enunciation. The slow protracted tones of the church bell, are appropriate only to funeral occasions; the ordinary ringing tones call together a placid or joyous assembly; while tones which are hurried and loud readily excite an alarm. Whether this is so from instinct or habit, it is equally important to the musician. The fact is all he needs to know, in order to avail himself of the principle. Doubtless there is something very natural in these varieties of movement, for we see them everywhere in gesticulations, in speech and in song. Slow, gentle motions are ap-

propriate to feelings of solemnity, while vehement tones are very indicative of tumultuous excitement. The same is true as to the opposites of sorrow and joy, and their various kindred emotions. In military movements, there is the slow, grand march, remarkable for its dignity and stateliness, the ordinary march designed for common purposes when troops are in motion, the dead march, for the slow movements at a funeral, and the quick step, appropriate only to rapid movements. Between these strains and the ordinary ones for the church, there is, however, a still wider difference. What troops would ever march at the tunes of *Old Hundred* and *Luther's Hymn*, even at a funeral! Yet the same persons receive decided impressions of solemnity from them, at a church, and their slowness is there quite in character. On the other hand, the pious soldier would never wish to hear a solemn hymn sung in a quick step or a grand march; yet when the hymn is very joyous or bold in its character, he would be gratified with corresponding changes of rhythm. The dead march might here, aside from its associations of sadness, be about such a movement as would please him. Other persons fond of military music might be equally interested with such a kind of adaptation, especially in places where there is but little cultivation of taste.

It is also worthy of inquiry, whether the active, enterprising, habits of our countrymen, do not demand music of a more rhythmical character, even for devotional purposes, than that which is most prevalent in foreign countries. For some reasons perhaps not very well understood, there is at present, a general disposition to quicken the musical movements of our choirs and worshipping assemblies.

This fact is too obvious to escape the notice of the most unobserving. Recourse is often had even to the dances, jigs, ballads, glees, and catches of the secular school. Yes, the very cast-aways, we had almost said the offals, of secular music, have been drafted extensively into the service of the church. In more favored instances of cultivation, we observe a style of management scarcely less disastrous in its consequences. A compiler, or perhaps some would-be composer, drinks deep into the spirit of secular music, and then issues forth, not the identical strains he has swallowed, but strains so very like them that every one who is well read in the science can trace them to their celebrated originals. An abundance of publications are now pouring forth in this manner, upon the American churches, from various sources, and the country perhaps may ere long be deluged with them.

All this shows, however, that there must be some improvement made in the rhythm of psalm and hymn tunes. The models in use three cen-

turies ago, have lost, in a great measure, their interest, especially as in modern times we sing them much slower than after the primitive method. The point of duty now is, to avoid opposite extremes. Men who are pouring forth volume after volume upon us in quick succession, have no idea that one fiftieth part of what they thus publish, will retain its hold upon the public favor. But at present, they can sell it. It makes the trade lively: and when the public refuse to be longer imposed upon in this manner the adventurous fabricators must turn their attention in some other direction.

The work of adaptation amid so great a multitude of specimens, is often very difficult. Where choirs have from two to four or five large collections of music before them, they are not easily kept within moderate bounds.

But this difficulty for aught we can see, must be left to heal itself. Good sense will ultimately prevail. Musicians will again be restored to their senses. A man going to a religious meeting never carries half a dozen hymn books of different kind in his pockets; why then, is it necessary to have before him so many large books full of tunes, when after all, a single tune will answer the purpose of adaptation for some score of hymns! The thing is preposterous. If the tunes were sufficiently select, and properly arranged a single volume would suffice for all the purposes required.

Most of our music books (perhaps all) need improvement in their character: but taking them as they are at the present time, it might be well to adopt some convenient systems of classification. Movements are now so various and dissimilar in their character and effect, that the old classification of major and minor keys, under the several metres of hymns, will be comparatively of little use. And among other things, several distinct varieties as to movement should be pointed out. The slowest tunes, such as *Old Hundred*, *Winchester*, *Dundee*, *St. Bridges*, *Derby*, *St. Mary's*, &c., might for instance, be classed by themselves, as applicable to hymns that are deeply solemn, meditative or pathetic. A second class, less slow, might embrace such as *Quito*, *Repose*, *Dun-church*, *Retirement*, *Hudson*, &c. as applicable to hymns less strongly marked by the above characteristics. A third class, still more chantant, might embrace such as *Uxbridge*, *Duke-Street*, *Ward*, *New-Cambridge* and *Dover*. A fourth might be formed for spirited description or narration, such as *Park-Street*, *Vanhall's*, *Warwick*, and *Oakland*. A fifth, for hymns that are didactic and unpoetic, might contain such as *Sterling*, *Peterborough*, and *Cambridge*. Let the classes thus made out be associ-

ted with certain psalms, or hymns of specific characters, till one set of associations will bring others to mind. Old Hundred, for example, might be associated with the L. Metre Doxology: the character of this Doxology might readily find its like in the 17th and the 117th psalms of the same metre. In some such way as this, the business of adapting music to words might be greatly simplified; and the mere labor of classification would serve to refresh the memory and improve the taste.

In general it may be said that the movement must be more or less rapid or moderate, in proportion to the rapidity or slowness in which the thoughts naturally succeed each other in the words of the psalm or hymn. This principle is perfectly intelligible. It cannot be gainsayed or misunderstood. Let it be applied with common sense, and persevering industry, and it will effect much in favor of musical expression, when other things are substantially right.

PSALM AND HYMN TUNES.

FOR ourselves, we cannot make up our minds to endorse for every thing now issuing from the American musical press, which purports to be an improvement. Alterations are too abundant and innovations too great, at least in *our* opinion, for the healthful progress of correct taste. We feel decided in this matter; and though it will be said by some that we are behind the spirit of the times respecting it, we shall nevertheless insist on the soundness of our position, fearless of immediate consequences. Time will show that this position is the right one. Much as we are interested in musical reform, we do not like to see the standard tunes that have been correctly harmonized in times past, reformed out of every thing but their names. Especially do we dislike to see every new book from the same sources, present fresh reformations of the reformed tunes. In this course of management there is certainly exhibited a want of good sense and sound musical principle. It is time to speak out on this subject, unless the public are to be reformed out of the possession of that which is of great and fundamental value. A word to the wise.

THEORETICAL.

HARMONY.

IN our last number, while speaking of the three inversions of the dominant and subdominant of the *major* scale, we might have added a word respecting the corresponding inversions which occur in the *minor*. It will however, be borne in mind that the *dominant* in both scales is alike, admitting of the same inversions. The figures are also the same, except that the *third major*, being always produced by an accidental character, a sharp or a natural, must be attached to the figure three which designates it, or be made to stand in its place. A sharp, flat or natural standing thus, even without any figure beside it, must always be understood as referring to the interval of the third. The third in the dominant of the *major scale* is sometimes produced by a sharp or natural which occurs in the music as an accidental, when the cyphers must be arranged accordingly. As a general rule, therefore, we may predicate the same things of the *dominant* harmony and its inversions, whether formed in the major or minor scales.

As to the *sub-dominant*, theorists are not always agreed in the classification. It will suffice our present purpose to observe that what we have already exhibited, (see last number,) as the *third* inversion of this chord in the major scale, may be regarded as the *direct* form of the subdominant in the *minor* scale. And as to the three inversions, however differently we may choose to classify them, the chords and the figuring will be the same to the ear and eye, as in the former example. This topic will of course recur on a future occasion. More respecting it at the present time would only tend to needless perplexity.

Having presented the reader with the direct positions and the inversions of the concords and fundamental discords, we are now prepared to analyze a few strains of harmony by way of familiar illustration. If the reader has fully mastered the previous details, he will readily accompany us in what follows: but if he has not: if he has read altogether in a desultory manner, and suffered the subject to escape, from his mind, we would advise him to a second perusal. Having a whole month before him, he need not complain of the want of time. In recurring to the back numbers of the Magazine, he will find the articles in question occupying the first place in the THEORETICAL department. To those who have followed us thus far, we will present the tune Dresden,

as a specimen to be analyzed against the appearance of our next number. Let them take the good old copy which presents the greatest number of the chords in their fundamental position. Let the tune be written in a condensed form upon two staves, with figured references, cyphers and remarks as in former instances. We shall do the same; and when the two articles are thus brought together the reader will have the advantage of comparing them.

WHAT CONSTITUTES ORIGINALITY IN MUSICAL COMPOSERS.

THIS is a deeper question than can be discussed in the narrow limits assigned us at the present time. It belongs to a higher department in composition, and may recur perhaps at some future time in its proper place. A word or two respecting it, is all we now intend to offer.

An eminent English critic remarks that a poem which should be *wholly* different from other poetical productions, would be entirely destitute of interest. We should have no way of estimating its literary claims, but by framing new laws of criticism, and acquiring new principles of taste. Such a poem would be rejected of course.

The principle has its full application in music. A piece of music (if it might be called such,) which should differ from every other piece, would have no claims of merit—none at least which would be recognized by the community. All would agree in rejecting it. Chords, and cadences, and phrases and sections of melody, and harmony are (if we may so speak,) already stereotyped and laid up for discriminate use in the storehouse of the composer. Even in the combination of these materials we find very little that is absolutely new in any piece of music of ordinary length. Two composers may have many entire passages in common, neither of whom will be justly chargeable with plagiarism. The passages will appear as by-thoughts, which came unbidden, but which as materials no one claims, may be used in the development of some leading theme. All this is allowed and expected even in the best productions of the great masters.

On the other hand, there is such a thing as making up compositions entirely of patch-work. The musical art furnishes many such cobblers as these. A French author who eventually acquired some little eminence

in the profession, tells us that in his earliest efforts at composition, he put together on design, multitudes of little extracts which he made from specimens of the masters which were then most in favor. This systematic plagiarism would have been easily detected in another country, but in France, where there was then so little musical information, the thing passed off admirably; and the young composer was thought to be a wonderful man.

We have too much respect for the worthy men who are engaged in improving the music of our country, to hazard the insinuation that there are any such cobblers among them; or even that any one in particular, makes too free use of common place materials; or yet that any one strives to be odd in order to be thought original. We venture at the present moment, only to throw out these few principles, with the hope that in some prolific districts of the community, there may be discernment enough to ascertain that in music, as in other departments of human efforts, "all is not gold that glitters."

We feel that such remarks as the above are imperiously demanded, or we should be silent. Let the truth be told. Let the true light shine. Yes, let it *burn* upon the accumulating materials, till loads of wood, hay, and stubble, are consumed. Even if we ourselves are to suffer loss, by the work of expurgation, we can better afford to bear it now than to be made unconsciously, the instrument of misleading the public taste.

MISCELLANEOUS.

ITEMS.

WE understand that Chevalier Neukomm, author of the Sanctus, which appeared in our last number, has been invited by the Boston Academy, to visit that city, and that he will comply with the invitation. He was a relative of Hadyn and a worthy pupil of his. His works so far as we know are not numerous, yet he has gained considerable celebrity as a composer. For a while he was director of the Opera at St. Petersburg, which situation he left on account of ill health. He afterwards took up his residence in Paris, and became a friendly inmate in the house of Taleyrand, ultimately accompanying him on his embassy to

the English court. Since that period his residence principally is in England, passing some portions of his winters in Italy or the south of France. He has long since retired from professional engagements except as composer; and must be now nearly sixty years of age. His visit will doubtless be made pleasant to himself and gratifying to the citizens of this country.

THE musical society of Berkshire county, Massachussetts, held a meeting for public rehearsal, at the congregational church in Richmond on Thursday the 23d ult. The number of performing members, from the various towns of the county, it seems, is about 100. The Eagle gives a favorable account of the design, the operations and the influence of the society. The design of its meetings is "IMPROVEMENT, not show or theatrical display." The pieces, principally such as were new to most of the members, were performed with readiness and with a good degree of accuracy. The performances were interspersed with critical remarks, in which a worthy clergyman not named, bore a conspicuous part. This looks well for the cause. The writer of the notice in the Eagle, thinks the association is doing much good in the promotion of devotional music, yet regrets that a large portion of the churches and ministers, remain indifferent. In this respect Berkshire does not stand alone.

THE Rochester Musical Academy, as appears by a bill sent us, were to give an "Oratorio" in the 1st Presbyterian church in that city, under the Direction of the Professor, Mr. H. Russel. The bill contains, after some pieces of the ordinary character for such occasions, "The Sceptic," an "Oratorio, composed expressly for the Academy of Sacred Music, by the Professor." Of the merits of the music we know nothing. the subject is sufficiently solemn, if we may judge by the words. One of the solos of the Sceptic, however embraces more than *forty* long lines of poetry; yet the subjects of the choruses are very short, while the piece appears not to have a single recitative! Can such a production properly be called an *Oratorio*? We should think it strange if Hannah More's dialogues, valuable as they are, were to be called epic poems. The same general principle holds good in the department of musical composition. It is well for Academies to be modest, and call things by their right names.

IN looking over the tune "Rock of Ages," which appears in the first number of the present volume, we observe an error which several times occurs, and which may perhaps mislead the executant. The natural is unfortunately used instead of the sharp. The reader may easily correct the errors with his pencil.

WE have pleasant intelligence from one of the Western States. Music schools established on the principles we are advocating, are prospering every way under the blessing of the great Head of the Church. Among other occurrences are mentioned very interesting cases of conversion. What could be more encouraging and delightful! Such blessings should be the means of quickening pious teachers elsewhere, to the more faithful discharge of their weighty responsibilities. A careless, carnal teacher of spiritual worship. What an incongruity!

A DISTANT correspondent kindly asks why we declined acceptance of the appointment conferred upon us by the Musical Academy. As we are not willing to have our views misinterpreted, we would simply say, that we have a long cherished antipathy against high sounding titles, so far as our own person and influence are concerned. If in this thing, we may appear rather old fashioned in our views, we shall try to be useful, in our place among the members of this interesting institution. The weekly rehearsals of the Academy are still continued; but probably they will soon be relinquished for a little season. The object of the Academy, is a distinct one. It aims to do good in a noiseless unassuming way, under the blessing and the providential leadings of the great Master of Assemblies. The plan of future operations is not in every respect fully matured. This requires time and practical experience. Meanwhile, it gives us pleasure to state that hitherto the institution has prospered beyond our expectations. If we cannot boast of great things in the eye of the world, let it be remembered that no one is seeking for them. Yet we are allowed to witness influences that are sweet and precious; and these we trust are increasing, and will continue to increase, till like unseen leaven, they shall accomplish in due time, the great object for which the Academy has been instituted.

For the Musical Magazine.

MR. EDITOR:—One of your correspondents introduced to your notice a very interesting question, in the number for April, and I waited with unusual anxiety for the May number, in hopes that some person with the requisite qualifications would furnish a decided answer. But when that number came to hand there was nothing of the kind, and my expectations were disappointed. The object of this is, if possible, to enlist the pen of some one of your correspondents. The question is this: Are not the duties of a choir of singers in a Christian Church sufficiently important and spiritual, to require constantly a special and united preparation of voice and mind on the Sabbath itself, previous to the opening of public worship.

It is my opinion that the importance of a choir having frequent meetings for the purpose of preparing for the duties on the Sabbath is too little understood.

We know from our own experience that our voices need much training, to enable us to sing in concert with any degree of satisfaction to ourselves or others. And whoever acknowledges the high rank which music is required to hold in Christian devotion, will not consider its cultivation as a thing of little moment: for if we expect a service to be acceptable, it is our duty to use all diligence to render it worthy of acceptance. If we desire the sacrifice to send up a grateful incense before the throne of God, it should be rendered as far as possible, without spot or blemish. That all should be singing the same words at the same time and moment, in church, will be readily admitted. But we know by unhappy experience that this will not be accomplished without some previous united attention to the proper movement or time of a piece of music, however much individual cultivation there may have been. And here allow me to observe that those persons who most generally absent themselves from the rehearsals, are least likely to make personal effort at home. Here then, arises a serious question, whether it is right that those who make conscience of performing the duty of praise in an appropriate style, and have acquired by cultivation, a taste for correct performances, should be *disturbed* in the prosecution of the delightful work of praise, in God's house, by those who do not attach sufficient importance to the subject, to take the trouble of preparation; while yet they sing in such a manner, as that neither themselves or those near can enjoy the devotional exercise.

Let me not be understood as expressing a wish that any of God's creatures should be excluded from participating in the soul-stirring exercises of praise and adoration. What I object to is, an offering of the halt, the lame, and the blind, and that which cost them nothing, as a sacrifice to the Most High. If it be a pleasure to such persons to sing in the choir, I ask if they do not owe it to their brethren, either to forego the pleasure or to prepare themselves so to sing as not to become a positive hindrance to those who are at some pains to render this part of divine worship acceptable. This is a plain question, and one that must sooner or later be answered before the great Master of Assemblies, who exercises a holy scrutiny in regard to the appointed services of his house.

Again we may infer its importance from the high estimate which the Apostle Paul gives this subject, when he would have us sing just as he would have us pray, with the spirit and with the understanding also. It is obvious that those individuals do not sing with the understanding, who by their negligence or inattention to the meetings for practice are not acquainted with the music that is to be sung by those who have been more faithful to the subject. Such persons often possess loud voices and will seem to sing with much confidence and self-complacency; and often in a manner so boisterous as to prevent the music from accomplishing its legitimate object. Those who may have done their duty are thus liable to have their devotions interrupted by sounds that are anything but musical: for bad singing does on any supposition, necessarily operate as a positive hindrance instead of a help to devotion.

There may be one reason why many people prefer an organ or some other powerful instrument—to hide the defect in vocal performances, and you will generally observe that if there is any fault to be found, the very persons who do not meet for practice are the foremost to complain. They must of course be in tune for they have not been injuring their voices: they have not sung any for a week or fortnight, and of course they cannot be out of tune. The best kind of instrument performed by the executant is no bar to their criticism. The instrument and the voices practice so much together that they may be wrong: but those who reserve all their strength for the Sabbath are the only ones likely to be right.

These and other arguments of the kind your Magazine is calculated to correct, if men who are capable will but write on this subject. It is believed that there is much need of heart-searching in the church on the subject of sacred song.

B. J.

WE should be willing to receive further communications on the subject to which our correspondent refers. There is however one grand difficulty which he seems to have overlooked. Those who will habitually absent themselves from the practice room are the last persons that will ever read an article in the Musical Magazine. They seldom patronize such a work or if they do, they never read it. If any one reads it to them, they will in all probability turn a deaf ear. They *know* more on this subject than "ten men who can render a reason." Still we must *try* to convince them of their error.

For the Musical Magazine.

A PIECE OF MUSICAL HISTORY,

(Continued from our last.)

MR. EDITOR:—For many years matters remained in the state I last mentioned, except, perhaps, that they were gradually growing worse with the lapse of time. Opinions greatly at variance with each other, were taking deep root, not perhaps to be removed till the next generation. There was no quarrelling about such things, except now and then a little strife for precedence and an occasional discussion about seats and choristers. These lighter matters, so liable to create irreconcilable feuds in other places, were always readily disposed of, as the people of this town were noted for good sense, sound principles and peaceable conduct. But *opinions*, as I have intimated were honestly at variance, and the parties though they chose to differ in a peaceable way, were greatly trying each other's patience, and mutually undermining the precious interests of devotional song.

1st. The choir and its partisans were cultivating music of the highest order without being able to execute it or understanding its full import. But they could amuse themselves with it, and be making discoveries and improvements; and, as to religious edification, few of them made any pretensions to piety; and the most celebrated music that could be obtained, they supposed would be most likely to prove edifying to others. If it failed to do so, as it uniformly did, the blame was to be charged of course to the ignorance, the apathy, the criminal negligence of professed Christians. The latter would not go to the practice room or the

public rehearsals. Or if they went would soon be yawning or whispering about some subject of greater interest. Never were services so little appreciated as those of the few individuals who were taking such a deal of pains to please themselves by singing for the public gratification. "Was there ever such a stupid set of people?" they would say, "Was there ever such a place for dullness and bad taste?" The little band held together year after year, pursuing the art at an unequal rate, but on the whole with increasing ardor. Out of town they acquired much fame on account of their industry and skill, and "correct" taste: but as the church at home could not be edified nor the congregation greatly amused, they had little around them, to feed upon but self-esteem and self-gratification.

2. A second party embraced nearly the whole body of the church, especially those who were most eminent for spirituality. Not having become pious early in life, they had derived their little stock of musical knowledge from the earlier schools in the midst of the accustomed hilarity of the times, feeling the music but as the glees and catches of a convivial club, which brought with them no hallowed associations in the hours of public worship. That long course of profaneness, now so sincerely lamented, was to their minds inseparable from the work of musical cultivation. The art was to be promoted, because it was a constituted right or service of the church: but its utility they never understood. The old style was strongly associated with undevout feelings; and before the new style was introduced they had wholly relinquished the practice of singing, because they found in its poisoned streams no special sources of edification. The new style had too much in it that was artificial, for a devout mind. It might be good perhaps, but they could neither comprehend it nor feel any desirable result from its influences. The style was too difficult for them. The time was too critical to be accurately computed, and the harmonic relations too remote to be appreciated. Much less could they understand how so much appearance of hard labor and critical management was compatible with the interests of heart-felt devotion. Here, at least they were partly right. This they knew: but how to convince the singers of the real state of the case, required more learning than they were masters of. True they sometimes complained of the music: but what did it signify? The singers were exerting themselves to the utmost; and surely such strains as a Mara or a Billington had sung with such unbounded success in a former century, however difficult of execution, must afford the best of music, to all who made any pretensions to taste. There was no answering this unconscious sophistry of the honest

hearted singer. So the brethren continued to endure what appeared to be incurable, encouraged the singing as a matter of decent propriety, and thought that by paying the tuition bills, they discharged their duty to its utmost extent. They neglected singing in their families: and their children grew up, for the most part with little care for music, and less cultivation, than their parents had possessed before them.

3. A third class consisted of the old fashioned singers of the congregation who were not pious. They longed for the old sprightly tunes, so full of sweet concords and nimble fugues. It brought fresh to their minds, past seasons of youthful gaiety with here and there a sombre thought of departed earthly joys. Such tunes as Grafton and Mount Olive, and New Durham, and Coronation,* and Delight had some spirit in them: but the present style was dull, slow, difficult, any thing but agreeable. They conceived that it could not be devotional. It brought no pleasant recollection to mind; no evening amusements, parties, concerts, unceremonious balls; and it occasioned no present gratification. They lamented the change of style as an evil which might be eventually removed; and thought they did service to the cause by neglecting the whole subject and suffering the singers to take care of themselves.

4. A fourth party embracing perhaps about five-sixths of the whole population, had been told while young, that nature had given them no musical ear. They never understood the old style and the new surely was not more intelligible to them. Nature had put no responsibility upon them; and they would assume none. Those who were fond of singing were welcome to their enjoyment. But they must not press their claims upon others, with too much earnestness. One dollar a year might be paid on the account of supporting the order and decency of church music. Beyond this nothing could properly be demanded of them.

Thus the parties stood, mutually agreeing to differ in their opinions and practices in relation to music but cultivating a good understanding in reference to other matters. Years passed on, and opinions were fully settled and confirmed by personal experience and observation. At length there came a time when all too late, the leading singers discovered their error. They were now for cultivating devotional sentiment in connexion with chaste simplicity. Yet since they had always been talking about important improvements, and the uniform experience of the

* Boston reformers are trying to get up Coronation in a new dress. Materials perhaps are growing scarce.

church and congregation had been of a discouraging nature ; the present efforts toward a change forboded nothing good. Already there had been too much of novelty, and was there now to be more ? The church party gave credit for good intentions but could not expect success in contradiction to the painful experience of so many years. The third party expected the music now to be duller than ever. There was to be too much religion about the matter of cultivation ; and too little hilarity in connexion with the practice : and what was still worse there was to be a change without restoring their own favorite style. The fourth party remained just as before, indifferent to the whole subject, willing still to contribute their annual mite, but nothing further.

But this was not all. The singers themselves became divided. Most of the number were not pious, and did not believe in so much "*superstition*" about the music. The leading members few in number, forsaken by their gayer associates, neglected by the congregation, and but feebly sustained by a small portion of the church, toiled onward retracing their former steps with apparently less success than before. The grand Adversary would help them no longer for he abhorred their course. The church were afraid and undecided. The singers who had prided themselves in the display of talent were now disaffected ; and all by one consent seemed to feel that the singing was "a hard concern." The cultivators themselves began to grow disheartened and some of them left the place, for a more promising and as it proved, more productive field of labor.

At this juncture of affairs there came, in a neighboring town some wonderful English singers, one of whom, had given in London "four guineas a lesson." Concerts were got up in great style. The highest circles of fashion rallied and volunteered their services, to encourage cultivation, in the true style of theatrical execution and oratorial display. The exhibitions if I might call them so, were imposing and the music lively and tasteful in its execution. A strange impulse was given ; and had things thus remained for any length of time, there is no telling what might have occurred. Many of the misguided and disaffected in towns of that vicinity joined the ranks with great zeal. But the ranks were soon broken, and the enterprise was crushed almost in the bud. Here again was division of sentiment and fresh dissatisfaction. Another period of indifference ensued : but I must here leave the narrative to be finished when time shall have made farther disclosures.

One single fact lies upon the face of this painful history. The church and the ministers refused to assume any proper share of christian re-

sponsibility in relation to the office of sacred praise. This whole branch of spiritual edification was virtually left to the management of those who were aliens to the commonwealth of Israel, and professed strangers to practical godliness. When a few of the leading singers became pious, there was a temporary struggle. But it was feeble, and of short duration: and thus it will always be in like circumstances. No portion of the public services of God's house can be given over to the management of those who heartily refuse to serve him, and be found to prosper. Abuses will arise, difficulties will ensue; disaster will follow disaster in continual succession, till the proper persons awake to feelings of christian responsibility.

Other important morals might be drawn from the above details; but your intelligent readers will not fail to make the necessary application. The incidents are not feigned but real: and if some of them occurred in different places, I suppose that in musical publications as well as in poetical, an occasional change of the scenes is an excusable license.

KENANIAH.

THERE is a state of mind in the midst of afflictions, when the heart melts into tender love, and rises to God in the accents of grateful praise. The following hymn, from the *Christian Psalmist*, is the only one we recollect to have seen, which fully expresses this class of emotions:

COME, let us sing the praise of God,
And in his name rejoice:
Though sorrow rises like a flood,
We'll tune our feeble voice.

Chasten'd in love, but never slain,
Cast down but not destroy'd,
Each earthly loss brings heav'nly gain,
Bliss that is unalloy'd.

Bearing about our feeble frame
The dying of our Lord,
We'll seek to glorify his name,
And feed upon his word.

How kind is his afflicting hand?
How tender is his love?
What mercies flow by his command,
Down from the courts above!"

Yes, we will sing thy praises still,
With melody of soul;
We'll bow submissive to thy will,
And yield to thy control.